

CONCORDIA STUDENTS
SHOW THEIR TALENTS IN
NEW FINE ARTS MAG

by Robin Neinstein • see page 9

TORY GOVERNMENT GOES OVERBOARD
WITH NEW CHILD PORN LAW
LURID DIARY ENTRIES
NOW ILLEGAL

by Dan Robins • see page 5

CONCERT PAYS TRIBUTE
TO FRANK ZAPPA

by Thomas White • see page 3

MCGILL DAILY CULTURE

VOLUME 83 • NUMBER 22

Smelling the pickle since 1911

THURSDAY, OCTOBER 14, 1993

My dearest Kissy,
Kissy, Oh Kissy, why have you not included a picture with your editorial? What do you look like, who are you? I yearn to know your face, the look in your eyes. I want to know what a Pop culture fascist looks like!

Do not tell me where to go, don't tell me what's cool, don't espouse your opinion, deliberately insulting other people. What makes you the ultimate arbitrator and mediator on what's cool and uncool? You express yourself in a magazine that prides itself on open-mindedness, awareness of other cultures and different opinions-why has this journal and yourself allied to dictate to the masses of McGill what they should do at night and how to behave?

Personally I may or may not do any of those things you proclaim to be cool or uncool, but I enjoy life and I live hard. The more I write the angrier I become. To vent my frustration I'd like to write new words to a favorite tune of mine:

Kissy LaRue Überalles,
Kissy LaRue above all others
She's a fashion fascist, style,
music and sexuality.
100% conformity.
Turn your back and you'll be
branded
Lame, offensive, and socially
stranded.
They'll control you, you'll
dance like them,
You'll dress like them.
But I'm gonna wave my freak
flag high, and say Fuck you
Kissy LaRue,
Kissy LaRue Überalles,
Überalles Kissy LaRue.

Sincerely
Vitas Sipelis

My dearest Vitas,
I don't do photo ops, you don't want to look into my eyes, the piece I wrote was not an editorial, it was a selective review written in the jaded style of a N.Y. club diva.

I did not tell you where to go. I will now. Fuck you to Hell. There. Happy? I am not the arbitrator of what is cool or not. I am, however, rather clever when it comes to writing insulting bits of jaded stuff. Which is the whole point of the article my dear. Clubs are not serious and should not be taken as such. Tongue in cheek, honey, tongue in cheek.

I don't write or express in a magazine, but in a newspaper. And really, if you bother to delve beyond the wit and sarcasm, you will discover that a good many of the observations I make are valid and informative to the individual interested in exploring Montréal's nightlife. From a serious dance perspective.

Now for the fun part. If you ever were to meet me, you might find that A. I am male, B. I dress like a complete and utter misfit. C. If any one was ever branded freak, it was most likely me.

I'm not sorry if the article offended you, it was meant to be offensive. It was also, however, not meant to be taken entirely seriously. Obviously you disagree.

Look forward to Kissy's next adventure as she explains how to achieve Nirvana through the common blowjob.

J. Forbes, BAU3, for Kissy LaRue

P.S. Do you really think drunken, violent cokeheads who dress in vulgar clothes pretending they are chic have any redeeming decorative value?

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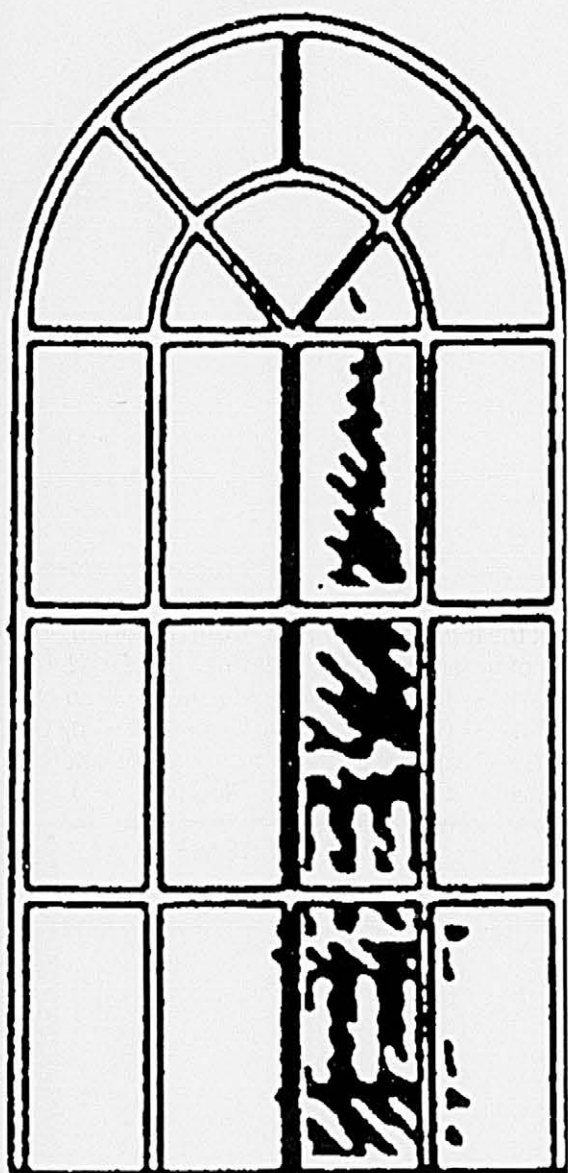
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Zappa's music performed in Montréal

BY THOMAS WHITE

Last Sunday a surprisingly large number of Zappa fans crowded a room in the Musée des Arts Contemporains to hear a lecture given by musicologist Louise Morand about the diversity of Frank Zappa's music.

The lecture occurred as part of a series of events organized by the Association pour la Création et la Recherche Electroacoustiques du Québec (ACREQ) focusing on the music of Frank Zappa.

The Daily interviewed Walter Boudreau, conductor of a special ensemble that will be performing a selection of Frank Zappa's music in a concert entitled *The Dangerous Kitchen*.

Daily: How did you personally come into contact with FZ's music?

Boudreau: I discovered Zappa in 1964-65 during the times of the *Mothers Of Invention*. I remember reading a couple of articles where Zappa was speaking about his "idols", Edgar Varèse and Pierre Boulez who are the two composers who have influenced me the most. It put me in a sympathetic position with what he was doing then and what he has done since.

What he (Frank Zappa) has been doing with the medium of popular music is very worthwhile and the results of this have always been quite exciting. That is why we are playing his music, because it is exciting.

How have you chosen to represent FZ's music, specifically what pieces have you chosen?

I think Alain Thibault (the artistic director) chose the pieces for numerous reasons. The first criteria was to present as vast an array of FZ's works as possible, from very heavy, funky rock all the way to 'The Girl With The Magnesium Dress', music performed by Pierre Boulez, which is very close to the serial compositions of the sixties.

Frank Zappa is not an easy person to circumscribe, he is very eclectic. I assume that the choices of Alain Thibault were made so that we may be able to grasp a bit of the artistry of Frank Zappa. In this incredible range there are tunes that go back to 200 Motels, "the Penis dimension", "Alien Orifice" all the way up to "The Girl with the Magnesium Dress".

This is what structure [the concerts will have]. Also [the music] is played in front of people and we are trying to put on a show that is not only interesting from the musical perspective but is an exciting show.

How have you arranged your ensemble?

The ensemble is basically a rhythm section with keyboards, two singers and two wind players that play saxophone and bassoon, as well as WX-7's which are MIDI instruments that can trigger sampling from all the possible instrumentation achievable. The percussion players play drums and percussion. The musicians are very versatile.

It is a mixed ensemble in order to try to perform live what is most of the time only performable in the studio. There are a lot of electronics involved,

but the music is (played) live by musicians.

What musical background do you think the audience at the concerts will have?

What I think and reality are probably quite different. We'll see. Music should not be tied down to a certain style or a certain chapel. For example, people who go to baroque concerts are blind to whatever happens in the rest of the musical world.

Frank Zappa has a very specific approach to music in which you find elements of rock and roll, of the European tradition, of jazz, what have you. It is that kind of openness of mind that is presented [at the concerts] and we hope that people will come and, whatever their musical background, will be able to appreciate the music of Frank Zappa.

We all think that he is a great musician. That's the vastness and the smallness of this project in the sense that it is playing somebody's music and hoping that people will enjoy it. As performers it is very demanding but we enjoy it.



What do think Frank Zappa's position will be in the History of Music?

He certainly has a place [now], but what it will be, I don't know. I cannot predict the future. He is a quintessence of America, as a cultural phenomenon. If we look at this through a test tube in a lab in 3000 years and we want to understand the life and times of

Americans in the last third of the twentieth century, Frank Zappa would be a very good reference.

The concerts will take place on Oct 15-16-17 at the Musée des Arts Contemporains, 185 St-Catherine. There will be a screening of the new version of the film *Baby Snake* on Sunday Oct 17th, entrance is free. For more info, call the ACREQ at 849-9534.

We down here at the Daily are just thrilled to announce that Linda Petruik has won our Les Grands Ballets Canadiens raffle! Linda, a pair of season's tickets to the ballet are now your's. Come by the Daily, or call 398-6784 for information on how to claim your prize!

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Myth: Men who rape other males (including boys) are homosexuals.

Fact: Most males who rape other males are heterosexuals. Insecurity about their own masculinity leads some men to attack gay men. These men assault to vent hostility and get a sense of power over others.

POWER TRIP

BY JANE TREMBLAY



Words & pictures

COMMENT

A perversion of capitalism

In 1990, the benevolent World Bank built the school I went to in Barbados. Before they'd even laid the final stone the walls were starting to crack.

A big beautiful structure which all the students only half-jokingly said would probably cave in at any moment.

Faulty plans, cheap materials, no damn understanding, no interest in understanding the terrain on which the school was built. Sounds suspiciously like the blueprint for every single World Bank project undertaken in the "Third World".

Whenever you mention the terms 'imperialist' and 'World Bank' together, people at wealthy capitalist institutions benefitting from these policies roll their eyes. How can the World Bank, with all of its innovative economic programs and generous loans, be called 'imperialist'? How ungrateful!

But the fact is that nowhere, in the history of its existence, has the World Bank ever done any "Third World country" any good with its policies. In every single country where they've tried out their economic theories, they've brought the economy to its knees.

Most people in the "Third World" are well aware that those generous loans are usually accompanied by huge interest rates that both the World Bank and the governments in question know can never be repaid. An unbelievable one-third of the Third World's debt is owed to the World Bank.

And the International Monetary Fund's (IMF) notorious structural adjustment program makes the same useless recommendations for every country and every problem. Together, the World Bank and its IMF henchmen have the uncanny ability to put thousands out of work at the stroke of a pen.

This is the *raison d'être* of imperialist institutions like these. It's not in their best interests to actually help "Third World" economies to help themselves. An economically independent "Third World"? Perish the thought! How would the "First World" continue to prosper?

By keeping the "Third World" in an eternal state of debt, the "First World" ensures that it will maintain a monopoly at all levels of trade. That's why it supports bloodsuckers like the World Bank. Show me a capitalist nation that actually gives a fuck about the developing world, and I'll show you a freak of nature.

It's no wonder that Cuba and Haiti, for example, don't want American politics and arms to touch their shores.

Because we all know what happens next. First it's political imperialism then it's economic enslavement. All under the guise of democracy.

There is no fucking democracy in America, it's just using international organizations like the World Bank to follow on the imperialist footsteps of the former European colonialists. America isn't exporting democracy, it's turning itself into a post-colonial economic power.

So fuck the World Bank, fuck western American democracy. And the IMF can take it's structural adjustment plan, thanks to which none of my friends can find jobs at home, and stick it right up its neo-imperialist bottom.

Melanie Newton

LETTERS

Mental masturbation

To the Daily:

Has anyone else noticed the comment written in McGill's Student Handbook for the weekend of October 16 and 17? It says: "World Series' Time - Jays go golfing."

Is my University run by chauvinistic students from Toronto? Wake up, guys! You're not in Toronto anymore! What about the Expo's? They will also be golfing by then, and I would have appreciated it if had at least been mentioned.

Neither Expos nor Jays fan,
Emmanuel Coutu

The Daily welcomes all letters under 300 words. Add your name, program, year and phone number. Anonymity can be provided; talk to an editor beforehand. We print all letters provided they are not racist, sexist, homophobic or slanderous. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.

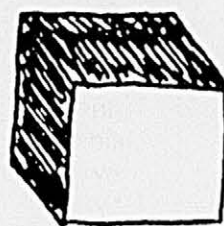
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BY KARL J. KABASELE

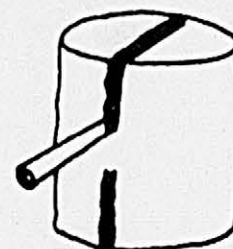
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SYRINGE AND INJECT IT
DIRECTLY INTO YOUR LUNG?

I JUST LOVE
A CYNICAL
MAN



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HYDE PARK

An exercise in thought control

Opinion submitted by Ahmer Quadeer

From the onset of the Gulf War the military on both sides knew that one of the key weapons in the war would be the American media.

The United States military had learned its lesson from Korea, Grenada and particularly Vietnam. They knew that the war would be won or lost on television.

The Iraqis were hopelessly outnumbered and technologically far behind the coalition. The key to winning the war would be to quash internal dissent in the United States and this was done effectively using an elaborate system of military censors.

The system began with the creation of pools of journalists. Eighteen units were created and escorted by military press attaches that would release reports to them and provide them with whatever access the military deemed suitable.

However, beyond this, there was a selection process in the pools. Those media services that were more in line with what the military wanted had the greatest amount of access and each subsequent pool had less access. The result was that it forced the media to be complacent and gave only large media bodies like CNN, Associated Press or Reuters the opportunity to report.

The reports were then subjected to military censors, who would ensure that Pentagon guidelines on

what could and couldn't be reported were strictly followed. For example, in Operation Desert Storm Ground Rules report, it states, "Number or amount of equipment and supplies may be described in general terms such as 'large', 'small' and 'many'."

The military claim that otherwise this would be giving Iraqis access to pertinent information. Yet this information was applied in most cases even to Iraqi numbers and as a consequence the Pentagon duped the public into thinking the Iraqi presence much greater than it actually was.

However the key to the Pentagon's attack lay in its policies on casualties. "Damage and Casualties may be reported as 'light', 'moderate' and 'heavy'." This prevented the public from knowing the extent of loss to both civilians in Iraq and to Allied personnel, which would have been the key to any internal opposition to the war.

After the military reviewed the material it had to be sent back to Dharan where it would be reviewed at the military press centre and checked for any material that could "subvert the war effort in the Persian Gulf or internationally".

After this, the press was free to distribute information.

The independent media watch group The Freedom Forum noted

that the media was both unwilling and unprepared to challenge the restrictions that the military had imposed.

It became increasingly evident that the mainstream media was intent on using itself as a political tool in the conflict, with its self-censoring, its unwillingness to cover opposition to the war in the Allied countries and its total and utter compliance with Pentagon guidelines (which is another story altogether).

The Allies knew that the public wanted to see a bomb by bomb telecast of the war and provided staged events. They even outlined that, "Neither pool coordinators nor pool members will be told if activation is an exercise or actual alert".

The press was a weapon in the war and not an independent body. How else could an army of seventeen to fifty year old conscripts without boots and barely with guns become, as one New York Times editorial put it, "a force that will not stop until it reaches the shores of America".

The censoring of the press allowed the United States to commit war crimes against the people of Iraq and helped to create a situation whereby the press was as much a participant in those crimes as were the generals that directed those acts.

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MCGILL DAILY CULTURE

A Floorwax and a Dessert Topping

Pelthead explores the sonic world



Gabriel Angel and Patrick Harrop of Pelthead Int. Conspiracy Theory.

BY JAMES FORBES

Pelthead International Conspiracy Theory performed last Saturday at Foulfoules. Who? According to Gabriel Angel, one of the group's founding members, it isn't so much the who but the why.

Pelthead is a collaboration between three artists—Angel, Paisley, and Patrick Harrop. Although these three form the crux of the group, it is not necessarily limited to them. Often, other musicians and performers are invited to join.

One of the unique aspects of the group is that the members live in separate cities. Angel believes that this enriches them in that members are able to bring new things to the group's performances on a regular basis. Literally.

Found and altered instruments play an important role in Pelthead's quest to re-interpret music and forge new sonic landscapes. Because they use found instruments, they write music that is for performance only, unlike the music they write for recording.

Angel explains "We use a lot of manufactured instruments, specifically made for performance. Because our performances are essentially open ended, it's O.K. if an instrument breaks; we accommodate."

Angel styles the musical genre of their work as Industrial, but stresses that this term is only a loose description of their musical style. Employing various instruments, from high tech to mid tech to no tech, Pelthead weaves a jarring, unexpected sonic landscape.

Although Pelthead is relatively unknown, you may be familiar with some of the member's other projects, notably Strange Nursery, a collective whose goals are primarily oriented towards creating music

and soundtracks for films.

Pelthead is somewhat more expansive in their outlook, using visual aspects and sculpture to achieve a certain degree of interface with the audience. This approach makes their performances more art happenings than concerts *per se*. Angel explains this versatility by saying the band, "Is like both a floorwax and a dessert topping."

The ephemeral nature of the art they create is in part due to the variety of space that they use, and indeed, space is an integral part of a Pelthead performance. "When we come to a new space, we explore and find out how we can maximise it, searching for natural echo points and such," explained Angel.

If you were searching for a band with which to compare Pelthead, Angel would point to Throbbing Gristle, whose pioneering work defines the genre for some.

Don't however, expect a Skinny Puppy or Neubauten concert. "We're not going to set the stage on fire," explained Angel.

He also stressed that Pelthead is not burdened by the overt politics of dissent found in Puppy's music. "We are artists in search of a manifesto, looking for a meaning, rather than artists trying to spread a philosophy."

Pelthead are also interested in exploring the limits of sampling technology, which Angel feels has been vastly unexplored to this point. "We don't sample words so much but sounds. There is not enough creative use of sampling out there."

As far as their audience is concerned, the group is not interested in catering to the MTV generation. "We do not cater to people who are comfortable with today's popular music."

New child porn law targets everyone

15 year old arrested for abusing himself

BY DAN ROBINS

You're an 18 year old cheerleader. You want to fuck the football captain (he's 17), and you write that in your diary.

Instantly you can be charged with possessing child pornography (up to 5 years in jail)—if you show it to anyone else, you're distributing (up to 10 years).

According to Max Allen, a producer for CBC radio and tv, that's a fair picture of the child pornography bill that was rushed through parliament in June.

The bill covers everything from first-time stories to academic discussions, endangering every library and bookstore in Canada, he said.

It's the first time private possession of obscene material has been an offense. And you can interpret it as prohibiting opposition to the law, which makes it illegal to write down that you think people under 18 should be allowed to be sexual—even if you're under 18 yourself.

The law also does not differentiate between 7 year olds and 17 year olds.

As Lynn Hunter, MP for Saanich-Gulf Islands, told the House of Commons, "One of the joys of childhood is having the innocence of being a non-sexual person."

I don't know about you, but I was actively fantasizing by the time I was 8.

Common sense

"This bill was labeled as a child pornography bill, and nobody wants to oppose a bill dealing with child pornography," said Dan Henry, senior legal counsel for the CBC. "But the fact is the bill dealt with far more than what most Canadians would consider 'child pornography'."

"As far as members of parliament were concerned, no one needed to worry that a law written as broadly as this would ever be used improperly or inappropriately," said Sandra Macdonald, president of the Canadian Film and Television Production Association.

Detective staff sergeant Robert Matthews, of the Ontario Provincial Police's anti-porn unit Project P, said this was not a danger.

"I think common sense should prevail," he said.

But Project P's arrest last month of a 15 year old boy under this law has opponents wondering what this common sense will be like.

The boy made a sex film with two friends when he was 14. They made the mistake of selling the film to a thirtysomething trick whose apartment was raided by Project P.

"It's legal for 14 year old boys to have sex," said Chris Bearchell of the Sex Workers Alliance of Toronto (the age of consent in Canada is 14). "I don't see why it should be illegal to show what is essentially a legal act."

According to the boy's lawyer, Philip Klumak, the boy is out on bail but the case has not yet gone to trial. Matthews refused to comment on the case, saying the investigation was still in progress.

A moralistic orgy

Opponents also say Bill C-128 (which amended the child porn provisions in the Criminal Code and the Customs Tariff) was rammed through parliament with next to no debate or consultation, in the



MP Ian Waddell: Peter Pan is nude in Europe. It's a famous statue. Detective Noreen Wolff, Vancouver police: That's Europe. We're not in Europe, we're in Canada. (Waddell was wrong about the nudity—unless he was talking about that other famous Peter Pan statue.)

closing days of a dying government.

"The thing was just thrown together as a pre-election thing, for the Conservatives to show they could fight the Reform Party somehow," said Richard Stanbury, a Liberal senator who sits on the Senate committee on legal and constitutional affairs, which held hearings into the bill.

"They had no time to prepare, and then of course the bill had been drawn so quickly that it had all sorts of problems," he said.

The Tory-dominated House of Commons and Senate committees each spent only a week finding witnesses, hearing their testimony and recommending changes to the bill.

And according to several people who testified against the new law, committee members had already made up their minds.

"The members of parliament basically were completely uninterested in freedom of expression," said Macdonald.

Henry said that before testifying before the House of Commons committee, he overheard a conversation "which reflected the fact that the day before all parties had agreed on what changes would be made".

The changes they made, which parliament eventually passed, were essentially those recommended by Det.-Sgt. Matthews in his testimony. Matthews suggested banning written porn and pictures of under-18s posing (instead of just actively having sex).

It was also made illegal to possess and import porn, or even to "advocate or counsel" sex involving minors.

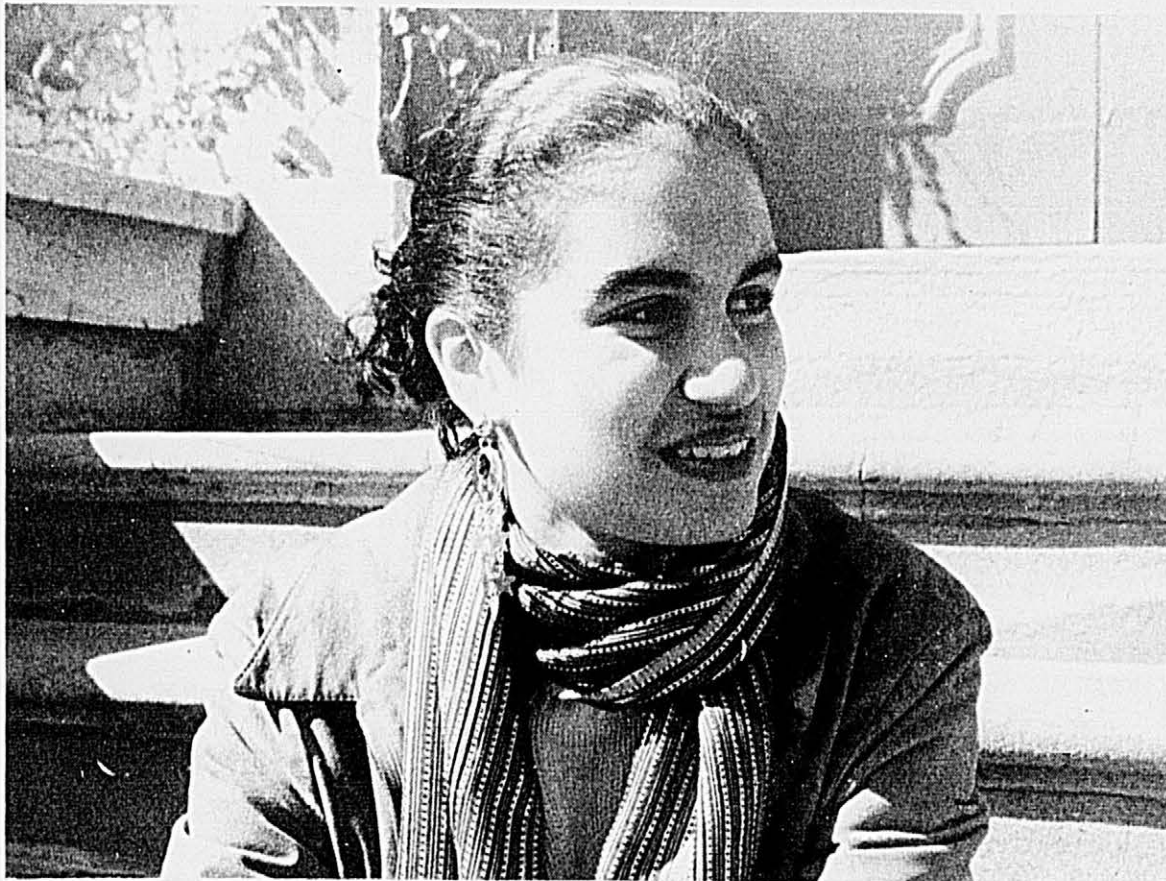
"I was very pleased about that," said Matthews.

Transcripts of the committee meetings reveal numerous instances when witnesses argued the law would target plenty of material that isn't child pornography, and MPs countered that child pornography must be banned, so the law was necessary.

Eventually, the bill passed the House unanimously, while the Senate split along party lines—Tories in favour and Liberals opposed.

"The consensus among members of parliament was that representation, in words or pictures, of sexual activity involving people under 18 is the Worst Thing in the World," said Allen.

"There was no debate, there was an orgy," he said.



Diane de Kerckhove

The Jazz Challenge

Most of the musicians she knows are doing well some of the time but are just making ends meet the rest of the time - and that does not figure into her plans for the future.

BY KLARA A. BANASZAK

The hundred and fifty people who heard her sing at the Alley two weeks ago will no doubt agree with me that Diane de Kerckhove is an amazing artist.

Not only does she sing jazz professionally, without ever having had a single formal music lesson, but she also studies — and adores — Physics at McGill. Wow.

Physics? I ask disbelievingly. "My mother made math a game," she replies, "so I enjoy it. I've always thought of it as fun."

Mostly, it's the intellectual challenge that draws her to Physics. It's for much the same reason that music is such an important aspect of her life — but the two are not mutually exclusive.

"Physics is not enough to satisfy my personality and my needs. I'm not happy when I'm not singing sometime."

De Kerckhove has been singing jazz since she was two, but only for the past two years has she been singing professionally. In that time, she has performed in Montreal's famous jazz festival, played various gigs around the city, met and worked with other musicians in Montreal's jazz scene, and performed at Montreal's 350th anniversary celebrations.

The 350th was a big step in her evolution as a singer. She

performed a duo with bass player Tim Nolan two hours a day for several days in a row.

"Both of us evolved tremendously as a result - we were forced to." She attributes this to the responsibility of being one of only two people creating a mood, an atmosphere for the audience.

De Kerckhove has since worked closely with Nolan, and relies very heavily on the bass when singing.

For her, the voice and the bass represent the two most important elements of a piece of music — the melody and the fundamental of the harmony. "The one instrument I would never

Her father, an avid jazz listener, instilled in her a penchant for more traditional composers like Gershwin and Duke Ellington, but lately, through her work with contemporary musicians, she's been experimenting with the more "avant-garde" — Charlie Parker & bebop, Thelonius Monk — and liking it.

De Kerckhove is especially drawn to horn players like Johnny Hodges and Ben Webster. What inspires her about the horn is how much it can sound like a voice, or perhaps the other way around ("When Ella scats, she sounds like a horn player!").

Horn players aren't constrained by lyrics and can go wild in their interpretations. The chal-

lenge for her is to leave her mark on a tune even though there is that lyrical restriction.

Scat singing is one way to get around it, but de Kerckhove doesn't like to fall back on scat unless the melody is lively enough to lend itself really well.

Giving a melody her own interpretation is basically a question of subtlety. Often, she feels a melody is so beautiful it can stand on its own, so she tries to work around the framework of the original music, embellishing it without altering it beyond all recognition.

Music is, for de Kerckhove, an exciting evolutionary process in which there is always room to

learn and change. "You never sing tunes twice the same way. I think that's why it's challenging; you're always trying to think of something new to express."

She attributes her theory about interpretations to Billie Holiday (one of her main vocal influences) — all you need is that one thing you can see of yourself in the lyrics, and your experiences will come across in your interpretation.

Among the singers that de Kerckhove feels have most influenced her style and vision are Ella Fitzgerald and Louis Armstrong because of the warmth of their phrasing and inflection, the feeling that they're having fun with the music.

According to her, "They

"All you need is that one thing you can see of yourself in the lyrics, and your experiences will come across in your interpretation."

choose to work without is the bass."

Her work with other musicians has been very important to the evolution of her musical style. She sees it as very much a give and take relationship — when the musicians are good, they inspire and push each other to be creative — they play off each other.

She feels privileged to have worked with such fine musicians as Daniel Lessard, Pierre Le Duc, Sylvain Gagnon, Danny Roy, Tim Nolan, Andre White and Steve Amirault.

lenge for her is to leave her mark on a tune even though there is that lyrical restriction.

Scat singing is one way to get around it, but de Kerckhove doesn't like to fall back on scat unless the melody is lively enough to lend itself really well.

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Music is, for de Kerckhove, an exciting evolutionary process in which there is always room to

sound like they're smiling when they're singing". More than once she's been asked if she listened to a lot of Ella in her youth (answer: yes).

It's obvious that she loves what she's doing...especially concerts.

"There's such a vibe when people are there for the music!" she exclaims, thinking back to her performance at the Alley. The audience becomes for her another musician, actively listening and reacting to the music and giving instant feedback.

She did mention the possibility of taking a year off to sing full time, and who knows? If she loves it, she may end up doing it

forever. Most of the musicians she knows are doing well some of the time but are just making ends meet the rest of the time - and that does not figure into her plans for the future.

"If I could make a living doing this, if I could have a secure future, I probably would."

For now, de Kerckhove is keeping herself busy with gigs around the city, school, writing for the *Daily*, keeping an eye on the artistic scene, hearing jazz as often as possible, being president of the RVC Council and trying to have some kind of a social life.

Still given a choice, she wouldn't do any differently. Always looking for a challenge - whether in Physics, in jazz or in her myriad activities 'on the side' - she's happy being busy, and she has the support of parents and friends.

Her biggest worries are keeping her 'pipes' in good condition and of course, whether she'll get the hiccups or sneeze in the middle of a tune.

Diane de Kerckhove will be performing Thursdays at the Thoque (soon to be Thaque) restaurant, 205 St-Jean, Vieux Longueuil, Oct. 8-9 at Bistro 4, 4040 St-Laurent (corner of Duluth) and on Dec. 2 at Dawson College - a benefit concert to raise money for women in Engineering (in memory of those who died).

Eating international music

BY AHMER QADEER

"International music" is now in vogue. Singers from Pakistan, dancers from Haiti, drummers from Burundi. All this and so much more is supposed to be encompassed under the title of "worldbeat." Anyone can walk into a record store and come out being part of one world and one people.

Worldbeat music is praised as being music that helps promote cultural understanding through exposing and sensitizing people to other cultures.

Apparently, it allows artists of the world to bring their work to Western pop culture. Worldbeat in essence takes cultures and packages them so that mainstream audiences can consume and digest them.

There has always been an affinity for what has been seen as exotic in the West and worldbeat music is just an extension of that. It provides an easy package, a way of observing a culture from

the outside without really having to understand anything about it. The audience can listen and feel "culturally aware" without ever having any real contact with that culture.

The argument is made that music promotes understanding and helps to at least develop an awareness of other cultures. Fair enough, but worldbeat doesn't even allow music to do that.

A large part of the music the listeners are exposed to is so sanitized that the essence of the music is lost. How much cultural understanding can one get when the music is tailored to the way white Western audiences want to hear it.

Even the way that Worldbeat music is packaged is meant to attract audiences who want to consume culture more than music. Peter Gabriel's label *Real World* has gone so far as to provide you with a chart so that you know exactly what country and what

continent you get to "experience".

And when the music crosses borders, worldbeat still tries to narrow it down to a single country and in some cases a single continent. I remember seeing one album on Viva! records called "Drums of Africa," as if there is a

Worldbeat essentially makes culture into a commodity. It allows for white Western audiences to seemingly experience the world.

uniform musical element which spans the whole continent!

My point is that it's easier to understand if you can pin the music down to one idea whether it be a region, country or a continent and it's easier to digest if you can take it as the be-all and end all of music from that culture.

Worldbeat also tries to gloss over any political or social problems a given country may be experiencing. Even if the music arises as a reaction to these problems, you won't find any mention of it on *Real World*, *Virgin International*, *Viva! records* or any other worldbeat music label.

Paul Simon and Peter Gabriel who are both hailed as pioneers in "world music" have both taken the music out of politically charged contexts. They glossed over any political elements that the music might have in favour of a smile-and-be-happy kind of routine.

The best example of this is Paul Simon going to South Africa during the height of Apartheid, recording with Ladysmith Black Mombazo and making statements about his music transcending political situations and how he was bringing South Africa together.

If Worldbeat is truly an international form of music then why are the albums recorded and produced predominately in the United States and Britain?

And why should the profits from this music go to multinationals and multimillionaires like Peter Gabriel as opposed to the music industries and traditions that created the music in the first place?

Worldbeat essentially makes culture into a commodity. It allows for white Western audiences to seemingly experience the world.

Music can cross cultural boundaries and can help promote understanding. But if it is going to do that, it can't be forced to take on a form that white Western audiences can digest without effort.

It can't be marketed as "cultural experience" and used to profit Peter Gabriel, Paul Simon or anybody else who is trying to make money by exploiting other people's culture.

CKUT'S SPECIALTY MUSIC CHARTS



Bruit Aktuel
Every Second Thursday 10-11 p.m.
compiled by Neil Wiernik



various

Pelthead Inter. Conspiracy Theory
Sandra Dawson

various

Street of Crocodiles
Crystal Methodists

Dan Lander

Arthur Kroker/Steve Colbson

Claude Schryer

Christopher Butterfield

Unbecoming

s/t

s/t

Musicworks 56

These Days

Telephone Seizure

Room

Spasm

Revisiting the World Soundscape Project

Butterfield-Schwitters

Freedom in a Vacuum

self

self

Musicworks

self

self

Maginal Dist.

New World Perspectives

self

self

Comme un Bumerang
Chaque Jeudi, 23-1 h
avec Pat the Brat

Warum Joe

Wroomble Experience

variés

Les Sheriff

Young Gods

Malades Marteaux (cc)

Lucie Vacarme

Massilia Sound Systeme

Noir Désir

Warum Joe

Toccare la verita

Mauvaise fièvre

Les plus grands succès du Punk I

Soleil de plomb

Live Sky Tour

Décadance/Sur le trottoir

Milky Way

Qu'elle est bleue ... (EP)

Tostaky

Aime le maudit

New Rose

Skydog/Melodie

Etoile/New Rose

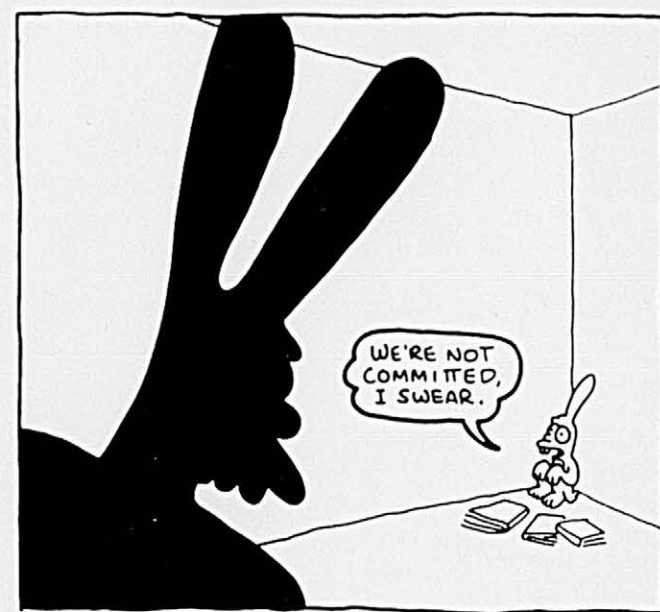
Play It Again Sam

Lithium/Danceteria

Bondage/Cargo

Barclay/Polygram

New Rose



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What?! You haven't joined the Daily yet? Well what are you waiting for? Trek down to Shatner (Shitter) B-03 today at 17h, for a wild journalistic orgy with the Daily staff.

for more information please contact Geneviève or Robert at: CKUT-FM, 3480McTavish St. B15, Montreal, Quebec, H3A 1X9, tel: (514) 398-6787 fa(514) 398-8261

M.A.R.S. SURVEY

Return to Registrar's Office, James Administration Building, Room 205

Fold here

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This questionnaire is to get feedback from students who used the Touchtone telephone system to register and/or change courses this fall. We need your suggestions to help improve service to students. Keeping in mind that the system must be understood by first time as well as experienced users, please answer the following questions.

Circle a number on a scale from ① to ⑤

1. Would you say that the M.A.R.S. is:

a. Very easy to use ① ② ③ ④ ⑤ very difficult to use

b. The written instructions were:
very clear ① ② ③ ④ ⑤ very confusing

c. The spoken instructions on MARS were:
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2. Indicate and rate what you feel are the advantages.

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very important ① ② ③ ④ ⑤ not important

b. _____

very important ① ② ③ ④ ⑤ not important

c. _____

very important ① ② ③ ④ ⑤ not important

3. Indicate and rate any drawbacks which affected you.

a. _____

minor difficulty ① ② ③ ④ ⑤ major difficulty

b. _____

minor difficulty ① ② ③ ④ ⑤ major difficulty

c. _____

minor difficulty ① ② ③ ④ ⑤ major difficulty

4. The maximum amount of time allowed for each call is 15 minutes in order to balance ready access for all students with adequate time for each caller. Does 15 minutes normally give you enough time to complete your call?

YES _____

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Other comments: _____

5. Did you use the MARS hotline for assistance. YES _____ NO _____ How often _____

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①

②

③

Other _____

6. Did you read instructions, on the MARS worksheet or in the Welcome Book before calling.

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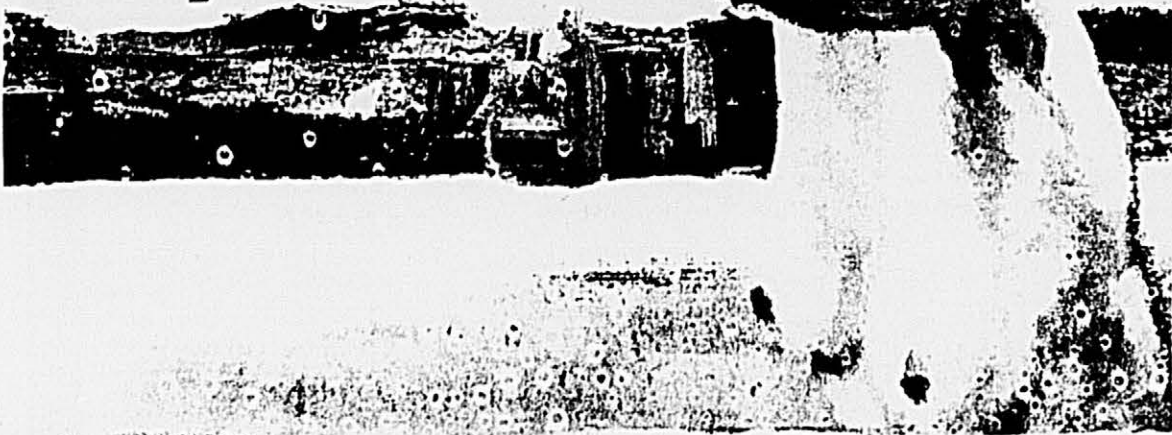
Your identity is confidential and need not be revealed. For statistical reasons, please complete the following:

Your Faculty: _____ First Time MARS User: YES _____ NO _____

Thank you for your participation. Drop the survey off at a Student Affairs Office, with a Building Porter or at the Registrar's Office, James Administration Building, Room 205.

Through the spiral

A look at Concordia's latest fine arts offerings



Gregory McCullough's Untitled Acrylic on Canvas

BY ROBIN NEINSTEIN

I came across something interesting the other day while browsing through the visual arts section of the McGill Bookstore. What caught my eye was less a tastefully constructed cover than a subtitle: Concordia Fine Arts Magazine. Hmmm...

I immediately plucked the publication from the shelf and flipped through it curiously. Published entirely by and for students, *volute* is a magazine produced by Concordia's undergraduate Fine Arts students to give the Faculty's up-and-comers a showcase for their diverse, artistic talents.

Perusing it, I was stunned by its immaculate design, carefully reproduced art works and bold use of negative space (in other words, its disdain for the popular student inclination to cram as many photos as possible on every page).

Founded in 1991 by the university's Department of Art History, *volute* has, over four subsequent editions, grown to embrace not only its founding department but also those of the Faculty of Fine Arts.

"*volute* has come to transcend the differences that divide other faculties," says editor Chris Kuilman. Indeed, in less than one hundred pages, the magazine covers a sprawling amount of artistic territory, including music which can be sampled courtesy of a CD included in most of the 1500 copies printed.

What one encounters when reading *volute*, however, is a series of aesthetic fronts. Beyond the cover, there is the design. Beyond the design, there is the construction. Beyond the construction, there is the art. Beyond the art, there is...

And herein lies the fundamental weakness of the magazine: at each level *volute* is aesthetically striking, until one finally immerses oneself in the art at its base. While

the majority of the pieces are visually brilliant, they lack the substance that gives good contemporary, visual art its provocative punch.

Of course there are some real gems in here - Gregory McCullough's *Untitled*, Tony Kiendel's *Auroraborealphabet* and Bernadette Phan's lithographs - to name a few, but most are simply there because they are beautiful.

However, before this is taken as a condemnation of *volute*'s contents, one should consider whether or not such naked aestheticism is necessarily a bad thing. Many artistic works have become "masterpieces" in the course of art history solely on the merit of such baseless aesthetic qualities. The *Mona Lisa* certainly comes to mind. Thus, depending on your point of view, this magazine could be your mecca or the embodiment of all you hate about art.

In a similar vein, one cannot help but notice how styles have been borrowed from other more established artists in the magazine's myriad submissions. Yet, is such imitation necessarily a negative thing?

For centuries, artists have been forced to learn and recreate the styles of their predecessors before finally coming into their own. Through *volute*, we have the privilege of seeing many of tomorrow's names in the mid-stages of their development. The result of the absence of poignancy and aes-

thetic mimicry, is a less provocative magazine, than a very handsome one.

However, *volute* is more than just another coffee table accessory to turn to on those dismal November afternoons. It also includes a number of engaging essays on film, architecture and art history, a brilliant poem about Jeff Koons and a compact disc worth a listen or, if you have the time, two (like those K-Tel samplers - but different...).

If anyone should be commended for their contribution to this special edition of the magazine it should be its managing editors, Chris Kuilman and Valerie Lamontagne.

Yet even Mr. Kuilman reflects the priority of aesthetics in his magazine. In response to the question, "why *volute*?" Mr. Kuilman stated that while it is a bilingual word and a tribute to the "Classical origins of Art History" (a *volute* is the spiral atop Greek Ionic columns), the title in itself "has no deep significance. It's really just a

catchy name."

Such were the guiding aesthetic principles of *volute*'s 1993 special edition. However, one should not be so quick to condemn the publication for such. After all, smelling the roses is always more pleasant than reading the paper... whether it's any smarter is another issue altogether.

volute is available at the McGill Bookstore.



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Applications should be returned to the Student Aid Office by October 15, 1993.

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Hungry for Justice book launch. A guide to socially responsible shopping in Montréal. 19h30 tonight at 2149 Mackay St. Brought to you by Global Cooperation Network, a member of QPIRG at McGill. Call 848-7585.

Forum on Bosnia hosted by the International Relations Society of McGill. Friday, Oct. 15 from 11h30 - 16h30 in Shatner 107.

Islamic Fundamentalism: A threat to the New World Order? Lecture by Anab Whitehouse today at 18h30 in Leacock 232.

People of African descent now and into the 21st century. By Robert Hill on the occasion of the 25th Anniversary Assembly of The Black Writer Congress. Friday Oct. 15 at Garvey Hall (2741 Notre Dame), 19h.

Perspectives on Iroquois History Friday Oct. 15 at the Kahnawake Survival School, 19h.

Friends and family of survivors of sexual abuse. Support group of the Sexual Assault Center meets tonight at 18h30. Call 398-2700.

Auditions for independent video "Supporting Cast". Tonight in Arts 230, starting 19h. Call Greg 842-0470.

NAFTA, human rights and development. A talk on human rights in Mexico. Friday Oct. 15 at 1455 de Maisonneuve, rm 937, 19h.

"Religion, Liberation and Development" presented by McGill SIDE (Students for International and Development Education). Tonight at 18h30 in Leacock 721.

Moot court: Nick Budnick, senior financial analyst for Wood-Gundy. Presented by the Crown Investment Society. Tonight at 18h, 3644 Peel.

Poetry Writing Contest of the Atwater Library. Topics: the environment, human-rights, animals. Deadline is Oct. 20, call 935-7344.

QPIRG's Publicity Committee is having a fun exciting meeting tonight at 18h in Eaton, 505. All interested, please attend! Call 845-1839.



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14 - NOTICES

ATTENTION: Taiwanese Stud. Assoc. presents Movie Nite (2 great Chinese movies), Friday, Oct. 15, 6:30 p.m., Leacock 132. \$3-mem., \$4-public. with English & Chinese subtitles.

LBGM Weekly discussion groups: Wed. Bi-group 5:30, 5th flr. Eaton Bldg. Fri. Both in United Theological College basement, Coming Out 5:30, General 7:00. Friendly atmosphere, all welcome.



If you don't wish to walk alone after dark, why not call the Walksafe Network? Open 7 nights a week, Sun. to Thurs. 6:30 pm - 12:30 am, Fri. & Sat 6:30 pm - 2:30 am. Call 398-2498. Let's be "sole" mates!

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Photographers needed. Save the Children McGill needs photos of kids for their 94-95 calendar. Submit entries to our mailbox in the Union Bldg. For more info. call Rebecca 284-6037.

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VALID EVERY DAY

COUPON 2 for 1

With this coupon you can enjoy ANY one item from our menu for FREE with the purchase of ANY other item of equal or greater value.

Valid until NOV. 1st, 1993 One coupon person. May not be used with other coupons and specials.

FREE MEAL 1420 PEEL
12 pm to 6 pm
VALID EVERY DAY

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Valid until NOV. 1st, 1993 One coupon person. May not be used with other coupons and specials.

California style Mexican food
1429 PEEL (above St-Catherine)